

*A Son ami*  
M. Louis Moreau Gottschalk.

THE  
**Monk's Prayer.**  
(LA PRIÈRE D'UN MOINE.)  
*Scène Religieuse*  
Composed par  
**Julius E. Müller.**  
*Author of FALLING LEAVES. BATTLE PRAYER. BREAK OF DAY. &c. &c.*  
OP. 154  
NEW-YORK.  
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An illustration of a monk in a dark robe, standing with his hands clasped in prayer, looking upwards. He is positioned on the left side of the central text area, within a decorative, swirling frame.

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CHICAGO MUSIC CO. 152 STATE STREET.



# THE MONK'S PRAYER.

JULIUS E. MÜLLER.

Adagio.

8.

mf

tr

p

Ped \*

8.

tr

mf

p

f

Ped \*

Ped \*

Ped \*

Ped \*

la melodia sempre ben marcato

p

Ped \*

Ped \*

Ped \*

Ped \*

cresc:

f

p

Ped \*

Ped \*

Ped \*

Ped \*

5754

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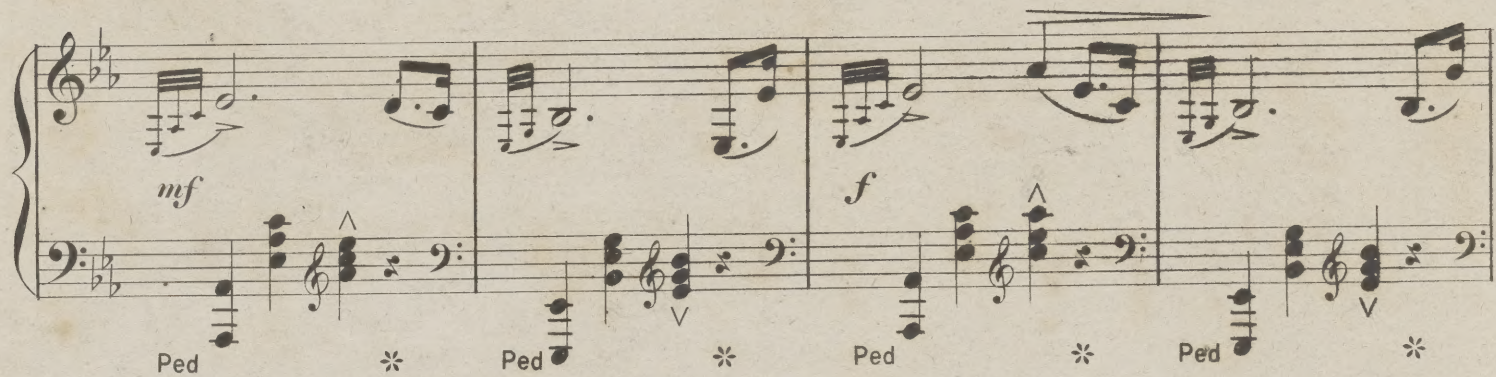
First system of musical notation. The right hand (treble clef) plays a melody with eighth and sixteenth notes. The left hand (bass clef) plays a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped' and asterisks (\*) below the bass staff.

Second system of musical notation. The right hand continues the melody. The left hand accompaniment includes a 'cresc.' (crescendo) marking and a 'decresc.' (decrescendo) marking. Pedal points are indicated by 'Ped' and asterisks (\*) below the bass staff.


Third system of musical notation. The right hand features a more active melody with sixteenth notes. The left hand accompaniment includes a 'mf' (mezzo-forte) dynamic marking. Pedal points are indicated by 'Ped' and asterisks (\*) below the bass staff.

Fourth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment includes a 'mf' (mezzo-forte) dynamic marking and a 'p' (piano) dynamic marking. Pedal points are indicated by 'Ped' and asterisks (\*) below the bass staff.





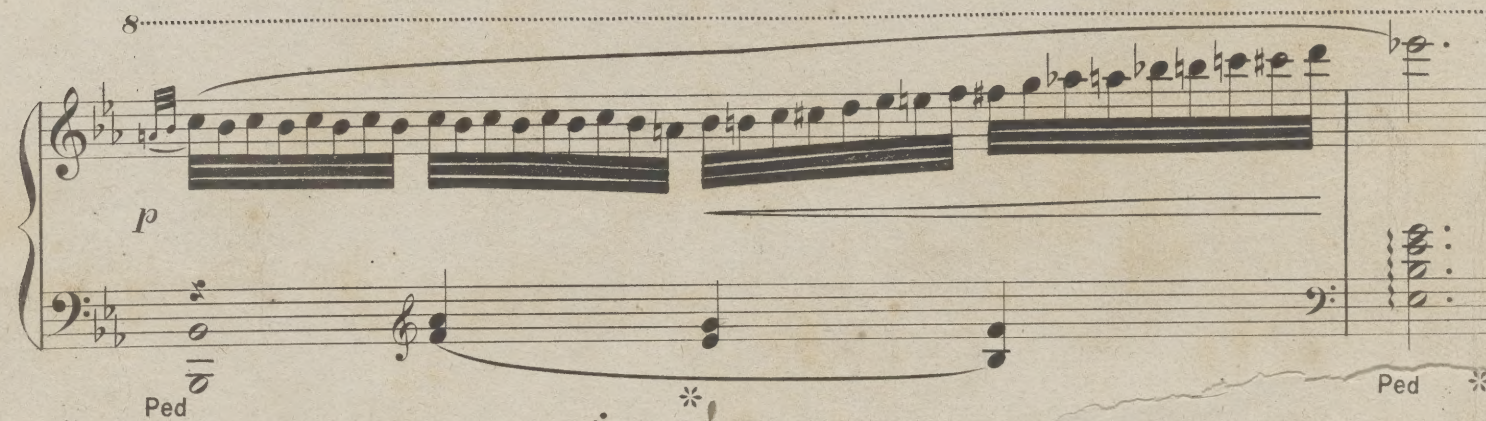
First system of musical notation. Treble and bass staves. Dynamics: *mf* (first measure), *f* (third measure). Pedal markings: Ped, \*, Ped, \*, Ped, \*. The bass staff includes a small treble clef in the second measure.



Second system of musical notation. Treble and bass staves. Dynamics: *mf*. Pedal markings: Ped, \*, Ped, \*, Ped, \* Ped, \*. The bass staff includes a small treble clef in the third measure.



Third system of musical notation. Treble and bass staves. Dynamics: *p*. Pedal markings: Ped, \*, Ped. The treble staff features a rapid sixteenth-note passage.



Fourth system of musical notation. Treble and bass staves. Dynamics: *p*. Pedal markings: Ped, \*, Ped. The treble staff features a rapid sixteenth-note passage. A measure rest of 8 measures is indicated at the beginning of the system.



Handwritten musical score for piano, page 5. The score consists of four systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The first system includes dynamic markings *mf* and *pp*, and a *Ped* (pedal) instruction. The second system includes a *Ped* instruction. The third system includes a *Ped* instruction. The fourth system includes a *Ped* instruction. The score is marked with asterisks between measures, indicating a specific performance technique or editing. The paper is aged and shows signs of wear.



The image displays four systems of musical notation for piano, arranged vertically. Each system consists of a grand staff with a treble clef and a bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. Pedal markings are indicated by 'Ped' and asterisks (\*) below the bass staff of each system.

**System 1:** The treble staff begins with a *mf* dynamic, followed by a *p* dynamic. The bass staff has a *Ped* marking. The system concludes with a *f* dynamic.

**System 2:** The treble staff begins with a *pp* dynamic. The bass staff has a *Ped* marking. The system concludes with a *p* dynamic.

**System 3:** The treble staff begins with a *mf* dynamic, followed by a *pp* dynamic. The bass staff has a *Ped* marking. The system concludes with a *p* dynamic.

**System 4:** The treble staff begins with a *cresc.* marking, followed by a *dim.* marking. The bass staff has a *Ped* marking. The system concludes with a *p* dynamic.



8

*mf*

Ped \*

*p*

Ped \*

8

*f*

Ped \*

8

Ped \*



The musical score consists of five systems, each with a treble and bass staff. The notation is complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. Pedal points are marked with 'Ped' and asterisks (\*) below the bass staff. The first system has three measures with pedal markings. The second system has two measures with pedal markings. The third system has three measures with pedal markings. The fourth system has three measures with pedal markings. The fifth system has three measures with pedal markings. The page is numbered 8 in the top left and 5754 in the bottom left.



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a dotted line and '8' above it. Bass staff has a bass line with a dotted line and '8' above it. Dynamics include *mf*. Pedal markings 'Ped' and asterisks are present.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a dotted line and '8' above it. Bass staff has a bass line with a dotted line and '8' above it. Dynamics include *f*. Pedal markings 'Ped' and asterisks are present.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a dotted line and '8' above it. Bass staff has a bass line with a dotted line and '8' above it. Dynamics include *mf*, *cresc.*, and *dim.*. Pedal markings 'Ped' and asterisks are present.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a dotted line and '8' above it. Bass staff has a bass line with a dotted line and '8' above it. Pedal markings 'Ped' and asterisks are present.



This page of musical notation is for a piano piece, consisting of four systems of staves. The notation is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The first system begins with a mezzo-forte (*mf*) dynamic. The second system includes a crescendo (*cresc.*) and a decrescendo (*dim.*) marking. The third system features a piano (*p*) dynamic. The notation includes complex melodic lines with many beamed notes, often marked with an '8' and a dotted line, suggesting an eighth-note pattern. Pedaling instructions are indicated by 'Ped' and asterisks (\*) below the staves. The paper is aged and shows signs of wear, including creases and discoloration.



First system of musical notation. The treble staff features a rapid sixteenth-note scale, marked *mf* and *pp* at different points. The bass staff has a few notes, including a half note with a flat and a quarter note. Pedal markings "Ped" and "\*" are present below the bass staff.

Second system of musical notation. The treble staff continues the rapid sixteenth-note scale, marked *p*. The bass staff has a few notes, including a half note with a flat and a quarter note. Pedal markings "Ped" and "\*" are present below the bass staff.

Third system of musical notation. The treble staff features a rapid sixteenth-note scale, marked *pp*. The bass staff has a few notes, including a half note with a flat and a quarter note. Pedal markings "Ped" and "\*" are present below the bass staff.

Fourth system of musical notation. The treble staff features a few notes, marked *sf* and *pp*. The bass staff has a few notes, marked *p*. Pedal markings "Ped" and "\*" are present below the bass staff. The system concludes with the markings *morendo* and *ritenuto*.



CAREFULLY SELECTED, GRADED AND CLASSIFIED BULLETIN

OF

## MUSIC FOR PIANO-FORTE (SOLO)

Designed as an assistant to TEACHERS and PUPILS in deciding at a glance the style and appropriateness of the pieces required.

The Figure 3, 4, 5 or 6 after the name of a piece denotes its degree of difficulty; figure 3 representing a moderately easy one, and figure 6 a difficult one.

SENTIMENTAL, EXPRESSIVE and POETICAL  
IN CHARACTER.Consisting of Reveries, Idylles, Lullabies, Meditations,  
Tyroliennes, etc., etc., from Grades 3 to 6.

Special attention is called to Nos. 37, 38, 40, 42, 46, 49 and 61.

35. Alone. Rondo. (Verlassen.) 4 Cooper. 60  
For rhythm.
36. Aus meiner schönsten Zeit. Rondo. 4 Cooper. 60  
(My happiest time.)  
Tremolo, Sixths and Arpeggio playing.
37. Autumn Leaves. Reverie. 4 Staab. 50  
Rhythm and crossing of the hands.
38. Berceuse. Rondo. 4 Stetson. 40  
Cantabile in the left hand.
39. Chant de la Bergère. Rondo. 3 Adams. 50  
(Song of the Shepherdess.)  
Arpeggios and Rhythm.
40. Charity. Melody. 4 Brandeis. 70  
For expression with subdued acc.
41. Crépuscule. Etude. (Twilight.) 5 Bartlett. 60  
For flowing style with subdued acc.
42. Devotion. Prayer. 4 Mayer. 40  
Broken chords, and melody with extended Arpeggios.
43. Eventide. Meditation. (Zwielicht.) 5 Jones. 75  
Broken trill for right hand.
44. Farewell. Morceau. 4 Hoffman. 50  
For expression and style.
45. Floating with the Tide. Caprice. 4 Meisinger. 50  
Arpeggio chords and broken sixths.
46. Forest Musings. Reverie. 5 Hoffman. 75  
For expression and style.
47. Lullaby. (Mother's Song.) 4 Pattison. 50  
For expression, with broken chord acc.
48. Mignonette. Caprice. 4 Stetson. 40  
For crossing of hands.
49. Moonlight Serenade. Reverie. 4 Mueller. 50  
Broken chords, thirds, sixths and octaves.
50. Mountain Daisy. Tyrolienne. 4 Meyer. 50  
For rhythm.
51. Music of the Pines. Idylle. 3 Phelps. 50  
With Staccato and Arpeggio acc. for right hand.
52. My Happiest Time. Rondo. 4 Cooper. 60  
(Aus meiner schönsten Zeit.)  
Tremolo, sixths and Arpeggios.
53. Now I Lay me down to Sleep. Transcription. 4 Berg. 50  
Crossing hands and Tremolo.
54. Nun and the Fountain. Illustration. 6 Sherwood. 100  
Extended chords with Arpeggio acc.
55. On the Rigi Kulm. Reminiscence. 4 Mueller. 60  
For Rhythm.
56. Pensive Thoughts. Reverie. 4 Kleber. 50  
Arpeggio and broken chords.
57. Remembrance. Song without words. 3 Kleber. 50  
Melody in left hand.
58. Reminiscence of Switzerland. Tyrolienne. 4 Mueller. 60  
For Rhythm.
59. Sadness. Nocturne. (Tristeza.) 3 Mayer. 30  
For Rhythm.
60. Solitude. Meditation. (Waldeinsamkeit.) 4 Cooper. 60  
Broken Chords.
61. Song of the Shepherdess. Reverie. 3 Adams. 50  
(Chant de la Bergère.)  
Arpeggios and Rhythm.
62. Sunset on the Lake. Rondo. 4 Verrinder. 50  
Broken chords and Arpeggio passages.
63. Trusting Heart. Melodie. 3 Mayer. 35  
Melodie.
64. Twilight. Etude. (Crépuscule.) 5 Bartlett. 60  
Flowing melody with subdued acc.
65. Under the Lindens. Idylle. 4 Warren. 75  
Expression and Rhythm.
66. Verlassen. Rondo (Alone.) 4 Cooper. 60  
For Rhythm.
67. Waldeinsamkeit. Meditation. (Solitude.) 4 Cooper. 60  
Broken chords.
68. Zwielicht. Meditation. (Eventide.) 5 Jones. 75  
Broken trill for right hand.

TREMOLLO, ARPEGGIO AND ORNAMENTAL  
PLAYING ILLUSTRATED.

Consisting of Nocturnes, Melodies, Pastorales, Characteristic Pieces, Romances, etc., etc., for Salon or Parlor. Grades 3 to 6.

Special attention is called to Nos. 100, 104, 106, 113, 120, 124, 126 and 129.

100. Adoration. Melody 4 Mayer. 40  
Arpeggio passages for left hand, and Arpeggio chords.
101. Ange des Fleurs. Nocturne. 5 Hoffman. 100  
(Angel of Flowers.)  
Trills and Arpeggios.
102. Au Printemps. Transcription. 5 Lebeau. 50  
(Spring Song.)  
Arpeggios and Octave Tremolo.
103. Das Mailüfterl. Nocturne. 4 Lange. 50  
(May Breezes.)  
Arpeggios and Tremolo.
104. Day Dreams. Reverie. 3 Sudds. 50  
Thirds and Broken Chords.
105. Daylight. Mazurka Caprice. 3 Pattison. 60  
Scales and Arpeggios.
106. Dreaming under the Elms. Romanza. 3 Phelps. 40  
Arpeggios.
107. Elfwhispers. Caprice. 4 Davenport. 40  
Arpeggio Chords and Passages.

ORDER ANY PIECE EITHER BY ITS TITLE OR NUMBER, AS MAY BE CONVENIENT.

108. Ever thine Own. Morceau. (Ewig Dein.) 3 Hagemann. 50  
Crossing of hands, Arpeggios, and Tremolo.
109. French. Favorite Air. Transcription. 4 Watts. 40  
Arpeggio Chords.
110. Golden Chimes. Rondoletto 4 Abt. 60  
Casting off Octaves and Glissando passages.
111. Harpe Eolienne. Morceau. 5 Wels. 70  
Arpeggios.
112. In der Alpenhütte. Idylle. 4 Lange. 50  
Arpeggios.
113. La Fileuse. Etude. (Spinning Girl.) 6 Raff. 75  
Broken Chord acc. for alternate hands.
114. Lohengrin. Fantasia. 5 Spindler. 75  
Tremolo, Broken Chords, and Ornaments.
115. Longing for Home. Pastorale. 4 Watts. 40  
Arpeggios and Broken Chords.
116. Loreley. Nocturne 5 Seeling. 60  
Arpeggio passages for left, and chords for right, hand.
117. Magic Harp. Caprice. 5 Trekel. 75  
Arpeggios.
118. May Breezes. Nocturne. (Das Mailüfterl.) 4 Lange. 50  
Arpeggios and Tremolo.
119. Midnight. Redowa Fantastique 4 Pattison. 75  
Arpeggios and Grace notes.
120. Musical Clock. Polka Elegante. (Uhrenspiel.) 3 Bley. 40  
Ornaments and Staccato playing.
121. Nightingale's Trill. Transcription. 5 Hoffman. 60  
Trills and Arpeggios.
122. On the Lake by Moonlight. Nocturne. 5 Davis. 50  
Chain Trills.
123. Queen of Flowers. Nocturne. (Reine des Fleurs.) 5 Hoffman. 100  
Trills and Arpeggios.
124. Rivulet. Caprice. 5 Brandeis. 75  
Grace, and Arpeggio acc. for both hands.
125. Sailor's Dream. Morceau. (Reve du Matelot.) 4 Fallman. 50  
Arpeggios and Tremolo.
126. Silver Bells. Nocturne. 3 Mueller. 50  
Arpeggios, Tremolo, and Grace notes.
127. Song of the Brook. Pastorale. 4 Warren. 75  
Arpeggios, Tremolo, and Trills.
128. Spinning Girl. Etude. (La Fileuse.) 6 Raff. 75  
Broken Chord acc. for alternate hands.
129. Tambourine and Castanets. Morceau Caractéristique. 4 Fischer. 50  
Grace Notes and Tremolo.
130. The Mill. Etude. 4 Jensen. 40  
Light Staccato playing, with repeated Notes.

## FOR PRACTICE OF OCTAVES, THIRDS AND SIXTHS,

including pieces of Peculiar Rhythm, of various Grades, in the form of Gavottes, Menuets, Melodies, Themes  
Varies, etc., etc., for Salon or Parlor.

Special attention is called to Nos. 154, 156, 157, 160, 164, 165, 166, 170 and 174.

154. Alla Bourrée. 4 Tours. 50  
Well defined Rhythm.
155. Au Clair de Lune. Reverie. (In the Moonlight.) 4 Reynold. 75  
Octaves.
156. Bourrée. Troisième Sonata de Bach. 5 Dulcken. 50  
Octaves, Thirds, Sixths and Chords.
157. Dance of the Snowflakes. Caprice. 4 Warren. 75  
Staccato Octaves, Thirds and Chords.
158. Danza. Caprice. 6 Gottschalk. 75  
Casting off Octaves, Thirds and Chords, and peculiar Rhythm for left hand.
159. Dream Life. Theme Varié. 5 Wilson. 60  
Staccato acc. for right, and melody in left, hand, with Arpeggios and Octave Tremolo.
160. Gavotte. 5 Archer. 40  
Independence of left, from right, hand.
161. Gavotte. 4 Brandeis. 50  
Marked accentuation, and Octaves for left hand.
162. Gavotte. 4 Hiley. 50  
Staccato Octaves, Thirds, and Chords.
163. Gavotte. 5 Saint-Saens. 40  
Thirds, and Octaves with Thirds.
164. Gavotte. 4 Solomon. 40  
Staccato playing.
165. Gavottina. 5 Brandeis. 50  
Rhythm and Style.
166. Harmonieuse. Gavotte. 5 Mills. 50  
Rhythm, Grace, and Finish.
167. Heimliche Liebe. Gavotte. (Secret Love.) 3 Resch. 50  
Light Staccato Playing.
168. In the Moonlight. Reverie. (Au Clair de Lune.) 4 Reynold. 35  
Octave playing.
169. L'Horloge du Village. Morceau Descriptif. (Village Clock.) 3 Veley. 50  
Rhythm.
170. Menuet. 4 Maylah. 60  
Marked accentuation and contrast of the Staccato and Legato.
171. Minuet de Boccherini. 4 Dulcken. 50  
Broken Chords, Octaves, and Thirds.
172. Pomponette. Air à Danser. 4 Durand. 40  
Light Staccato playing.
173. Reveries de Marguerite. Melodie Mazurka. 3 Yung. 40  
Octave Tremolo.
174. Secret Love. Gavotte. (Heimliche Liebe.) 3 Resch. 50  
Light Staccato Playing.
175. Un Ballo in Maschera. Transcription. 5 Hoffman. 75  
Octaves and Chords.
176. Village Clock. Morceau. (L'Horloge du Village.) 3 Veley. 50  
Rhythm.

## BRILLIANT AND STYLISH PIECES,

consisting of Barcarolles, Mazurkas, Polonaises, Reveries,  
Scherzos, etc., etc., of various Grades, for Salon  
or Parlor.

Special attention is called to this entire selection.

200. Barcarolle. Second. 6 Mills. 75  
Very melodious, and replete with Arpeggio passages.
201. Break of Day. Reverie. 4 Mueller. 80  
Arpeggios for alternate hands.
202. Chimes of the Chapel of the Sacred Heart. 5 Dulcken. 50  
Characteristic piece, with Broken Chords, Octaves and Arpeggios.
203. Diavolina. Morceau de Salon. 4 Lange. 50  
For a light touch.
204. Evening Thoughts. Meditation. 5 Mills. 100  
Melody in left, and Broken Chord acc. in right, hand.
205. Fairy Serenade and Idylle. 4 Sieboth. 60  
Octaves, Chords, Arpeggios and Tremolo.
206. Fascination. Mazurka Impromptu. 5 Mills. 75  
Style, and light Scherzando playing.
207. Firelight Fancies. Caprice. 4 Wilson. 50  
Arpeggio runs and Tremolo.
208. Geraldine. Mazurka Elegante. 4 Bassford. 50  
Arpeggios, Octaves and Chromatic Scale.
209. Last Smile. Scherzo Brillante. (Le Dernier Sourire.) Transposed in F. 5 Wollenhaupt. 100  
Alternate Light Staccato and Legato playing.
210. Le Carillon de la Chapelle de Sacre Coeur. 5 Dulcken. 50  
Characteristic piece, with Broken Chords, Octaves and Arpeggios.
211. Love's Sweet May. Gavotte. 5 Neuhoef. 75  
Tremolo, Arpeggios and Ornaments.
212. Mandolinata. Mazurka. 5 Meyer. 60  
Rhythm.
213. Mazourka de Salon. 4 Fairlamb. 50  
Light Staccato playing, Arpeggios, and runs.
214. Meditation au Soir. (Evening Thoughts.) 5 Mills. 100  
Melody in left, and Broken Chord acc. in right, hand.
215. Murmuring Zephyrs. Mazurka Brillante. 5 Wollenhaupt. 100  
Quick Arpeggio and Light Staccato playing.
216. Musings. Mazurka. 5 Bartlett. 50  
Rhythm and Style.
217. Prelude. Polonaise form. 5 Sieboth. 50  
Chords and Arpeggios.
218. Polonaise. 5 Bassford. 50  
Rhythm and Runs.
219. Polonaise. Caprice Quasi. 4 Warren. 75  
Broken Chords.
220. Raindrops at Eve. Morceau de Salon. 5 Conkey. 50  
Broken Chord acc. for both hands.
221. Recollections of Home. Caprice Populaire. 5 Mills. 100  
Velocity, and Arpeggio passages.
222. Scherzo. 5 Brandeis. 60  
Light touch.
223. Song of the Woods. Reverie. (Waldlied.) 5 Frommel. 50  
Rhythm.
224. Sorrento. Barcarolle. 5 D'Ernesti. 50  
Staccato passages and Ornaments.
225. Spinning Song. From Wagner's "Flying Dutchman." Paraphrase de Concert. 6 Wollenhaupt. 125  
Light touch.
226. Spinning Wheel. (Spinnrädchen.) 5 Spindler. 75  
Melody, with Broken Trill.
227. Waldlied. Reverie. (Song of the Woods.) 5 Frommel. 50  
Rhythm.

## VELOCITY AND PRESTO MOVEMENTS

## ILLUSTRATED,

being a collection of Caprices, Impromptus, Tarantelles, etc.,  
etc., of various Grades, for Salon or Parlor.

Special attention is called to this entire selection.

228. Amina. Saltarella. 5 Cheneau. 75
229. Auroral Flashes. Caprice. 6 Wood. 60  
Runs, Arpeggios, and Broken Chords.
230. Danse Rustique. 5 Mason. 75  
Velocity and Light Touch.
231. Fairy Fingers. Etude Caprice. 6 Mills. 75  
Velocity of right hand.
232. Grande Tarantelle. 5 de Blanck. 100  
Triplet Runs, and Arpeggios.
233. Les Deux Papillons. Caprice. (Two Butterflies.) 5 Hoffman. 50  
Rapid change of hands in Presto passages.
234. Murmuring Fountain. Caprice. 5 Mills. 100  
Velocity of right hand, with accented notes for the melody.
235. Pearls of Dew. Impromptu de Salon. (La Rosée de Perles.) 4 Egghard. 40  
Velocity of right, and Staccato acc. for left, hand.
236. Saltarello. 5 Mills. 75  
Triplet Runs for both hands.
237. Silver Bells. Caprice. (Silberglockchen.) 4 Spindler. 50  
Velocity.
238. Spinning Wheel. Caprice (Spinnrädchen.) 5 Bendel. 40  
Triplet acc. in right, and grace notes in left, hand.
239. Tarantelle. First in A<sub>7</sub>. Op. 13. 5 Mills. 100  
Velocity for both hands.
240. Tarantelle. Second in B<sub>7</sub> min., Op. 20. 5 Mills. 100  
Rhythm and Velocity.
241. Tarantelle. 4 Morris. 75  
Velocity.
242. Tarantella. 4 Mayer. 60  
Velocity for right hand.
243. Two Butterflies. Caprice. (Deux Papillons.) 5 Hoffman. 50  
Rapid change of hands in Presto passages.
244. Veloce. Impromptu de Concert. 4 Ritter. 100  
Velocity.
245. Whirlwind. Tarantelle Imitative. 4 Warren. 100  
Triplets, Runs and chords.

ANY PIECE SENT, POSTPAID, UPON RECEIPT OF THE MARKED PRICE.